

A. M. H. Warlich.

Feuillet d'Album

pour

Viola avec accompagnement de Piano

par

A. Tanéïew.

Op. 33.

Prix 50 c.

Transcrit pour Violon avec accompagnement de Piano (par l'auteur) Prix 50 c.

1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

1896

Propriété de l'éditeur

P. Jurgenson,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du
Conservatoire de Moscou.

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Thalstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

Feuillet d'Album.

A. TANÉIEW, Op. 33^a.

Violino. *Andante sostenuto.*

Piano. *Andante sostenuto.*

p *cresc.* *dim.*

First system of musical notation. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a melodic line starting with a forte (*f*) dynamic, followed by a piano (*p*) section. The lower staff, marked with a piano (*p*) dynamic, features a more complex texture with triplets and a mezzo-forte (*mf*) section. The system concludes with a piano (*p*) dynamic.

Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic and the instruction *molto tranquillo*. The lower staff features a piano (*p*) dynamic and the instruction *3 molto tranqu.*, with several triplet markings throughout the system.

Third system of musical notation. The upper staff includes a 7-measure rest and a melodic line. The lower staff is marked *espr.* (espressivo) and contains several triplet markings and a 3-measure rest.

Fourth system of musical notation. The upper staff includes a *cresc.* (crescendo) marking. The lower staff includes a *cresc.* marking, a *riten.* (ritardando) marking, and several triplet markings. The system concludes with a final melodic phrase in the upper staff.

mod.to allegretto
p subito poco a poco cresc.

Tempo I.

riten. *p*

Tempo I.

pp 6 6

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line consists of a single melody line. The piano accompaniment includes a bass line and a treble line. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is written in a standard musical notation style with notes, rests, and bar lines.

pochin. rit.

pochin. rit.

cresc. e string.

cresc e string.

f

1 8 4 2 1

1 8 4 2 1

First system of musical notation. The top staff features a long, sustained note with a forte (*f*) dynamic marking. The bottom staff contains a complex, flowing melodic line with multiple slurs and a forte (*f*) dynamic marking. A *dimin.* (diminuendo) marking is placed above the bottom staff towards the right side.

Second system of musical notation. The top staff begins with a *dolce* (sweet) marking and contains a melodic line with slurs. The bottom staff features a series of chords and a melodic line, with a piano (*p*) dynamic marking at the beginning.

Third system of musical notation. The top staff continues the melodic line. The bottom staff features a complex, flowing melodic line with multiple slurs and a piano (*p*) dynamic marking. A *pp* (pianissimo) marking is placed above the bottom staff towards the right side.

Fourth system of musical notation. The top staff features a melodic line with slurs and a piano (*p*) dynamic marking. A *pp* (pianissimo) marking is placed above the bottom staff towards the right side. The bottom staff features a series of chords and a melodic line, with a piano (*p*) dynamic marking at the beginning.

Compositions Russes pour Violon et Piano.

| | R. | K. |
|--|----|-----|
| Alaiz, L. Op. 8 № 1. Cantabile | — | 60 |
| " " " 2. Perpetuum mobile. | — | 80 |
| " " " 9. Romance. | — | 90 |
| Alpheraky, A. Op. 29. Impromptu | — | 60 |
| Antzeff, M. Op. 9. Dix morceaux lyriques de salon: № 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Elégie. 6. Sou- venir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonaise 10. Illusion. <i>Chaque № à</i> — 45 Compositions: № 1. Berceuse. 2. Mazurka I. 3. Arietta. 4. Mazurka II. 5. Romance 6. Gavotte. 7. Gondo- liera. 8. Mazurka. 9. Barcarola. <i>Chaque № à</i> — 45 | | |
| Arensky, A. Op. 30 № 1. Prélude. C-moll. | — | 80 |
| " " " 2. Sérénade. G-dur. | — | 50 |
| " " " 3. Berceuse. E-dur. | — | 60 |
| " " " 4. Scherzo. E-moll | — | 80 |
| " Op. 54. Concerto. A-moll | 2 | 50 |
| " " 72. Quatre morceaux | | |
| Ars, M. Polonaise | | |
| Besekirsky, W. Op. 21. Rhapsodie finlandaise | | |
| Bleichmann, J. Op. 6. Berceuse. | — | () |
| " " 15. Sonate | 3 | 50 |
| Bukke, E. Romance. Cis-moll | — | 60 |
| Catoire, G. Op. 15. Sonate | 4 | — |
| Conus, G. Op. 2 № 1. Elégie | — | 70 |
| " " 15. Deux mélodies. | 1 | — |
| Conus, J. Concerto. E-moll. | 2 | 25 |
| Danilewsky, M. Inspiration | — | 75 |
| Douloff, G. Op. 4. Allegro de concert. D-dur. | 1 | 75 |
| " " Romance | — | 70 |
| Goedicke, A. Op. 10. Sonate. A-dur. | 2 | 70 |
| Gretschaninoff, A. Op. 14. Méditation. | — | 60 |
| Grodzki, B. Op. 34. Elégie | — | 75 |
| Hoth, G. Op. 3. Nocturne | — | 75 |
| Ilynsky, A. Op. 6 № 1. Mazurka. | — | 80 |
| Kapry, J. Op. 30. Dans les steppes. Réverie. | — | 75 |
| Köhler, M. Op. 28 № 1. Souvenir | — | 60 |
| " " 2. La capricieuse | — | 60 |
| " " 3. Nocturne | — | 60 |
| " " 4. Chanson villageoise. | — | 40 |
| " " 5. Barcarolle. | — | 60 |
| " " 6. Mazurka. | — | 50 |
| Kosloff, H. Mélodie tartare. | — | 45 |
| " Chant sans paroles. | — | 45 |
| Kleffel, A. № 1. Scherzo. | — | 50 |
| " 2. Légende | — | 50 |
| " 3. Rimprovero. | — | 50 |
| " 4. Fölletti | — | 70 |
| " 5. Cavatina. | — | 40 |
| " 6. Rimembranza. | — | 50 |
| Krein, D. Mélodie | — | 70 |
| Ladoukhine, N. Romance | — | 50 |
| " Mélodie. | — | 40 |
| " Op. 9. Petite Suite. | 1 | 25 |
| Malaschkine, L. Op. 7. Romance. | — | 60 |
| Malkoff. Mazurka. | — | 30 |
| " Adieu. Mazurka. | — | 50 |
| Marsicani, M. Op. 35. Souvenir du Volga. Fantaisie russe | 1 | — |
| Maurer, W. Les adieux. Impromptu. | — | 40 |
| Messer, N. Barcarolle. | — | 80 |
| Minkus, L. Op. 10 № 1. Chant d'été. | — | 50 |
| " 2. Schlummerlied. | — | 40 |
| Naprawnik, E. Op. 52. Sonate. | 4 | 50 |
| " Op. 64 № 1. Nocturne. | — | 60 |
| " " 2. Valse-Caprice. | — | 75 |
| " " 3. Mélodie russe. | — | 60 |
| " " 4. Scherzo espagnol | — | 75 |
| " №№ 1—4. Complet. | 2 | — |
| Némérowsky, A. Op. 8. Méditation. | — | 50 |
| " " 11. Pensée musicale | — | 30 |

Date Due

| | R. | K. |
|---|----|----|
| Pabst, P. Mélodie | — | 60 |
| Pantschenko, S. Op. 4. Sonnet. | — | 50 |
| " " 13 № 1. Notturmo. G-dur. | — | 60 |
| " " 2. Sonnet. A-moll. | — | 60 |
| Ratschinsky, T. Variations sur la chanson russe "Лучина-лучинишка" | — | 30 |
| Roubetz, A. Fantaisie sur des airs petits-russiens | — | 50 |
| " Andante cantabile. | — | 40 |
| Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur | — | 70 |
| Rutkowsky, A. Op. 4. Nocturne | — | 70 |
| Schreiner, A. Op. 16. 5 Lieder ohne Worte | 1 | — |
| Schubert, G. Op. 32. Mugnets. Réverie russe | — | 50 |
| Seideneck, J. Op. 5. Nocturne | — | 60 |
| " 8. Romance. | — | 60 |
| " 9 № 1. Méditation. | — | 40 |
| " " 2. Elégie. | — | 60 |
| " " 3. Scherzo | — | 80 |
| " 0. Barcarolle. | — | 80 |
| " 1. № 1. Presto humoristique. | — | 70 |
| " 2. 2-me Berceuse | — | 50 |
| " 3. Valse. <i>Edition de salon.</i> | — | 70 |
| " 4. Valse. <i>Edition de concert.</i> | — | 80 |
| " Op. 28. Berceuse célèbre. | — | 50 |
| " d-to, rédigée par W. Besekirsky | — | 50 |
| Slonow, M. Romance | — | 50 |
| " Berceuse | — | 50 |
| Sokolowsky, N. Op. 3. 24 pièces (1-re position): Cah. I. № 1. Romance. 2. Sérénade. 3. Chan- son sans paroles. 4. Question. | — | 75 |
| Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto. | — | 75 |
| Cah. III. № 9—12. Quatre danses hongroises | — | 75 |
| Cah. IV. № 13. Danse champêtre. 14. Mazourka. 15. Mélodie. 16. Canzonetta. | — | 75 |
| Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole. | — | 75 |
| Cah. VI. № 21. Polonaise. 22. Scherzo. 23. Valse. 24. Tarantelle | — | 75 |
| Taborowsky, S. 6 Rhapsodies nationales | 1 | 50 |
| " d-to № 1. Rhapsodie russe. | — | 60 |
| " " 2. " italienne. | — | 60 |
| " " 3. " russe | — | 60 |
| " " 4. " bohème | — | 60 |
| " " 5. " allemande | — | 60 |
| " " 6. " hébraïque | — | 60 |
| Terestschenko, N. Op. 27. Expansion. | — | 50 |
| Tschaikowsky, P. Op. 26. Sérénade mélancolique. | — | 75 |
| " 34. Valse Scherzo | 1 | 70 |
| " 35. Concerto. | 4 | 50 |
| " Op. 35 d-to, la partie du Violon-solo rédigée par L. Auer. | 1 | 50 |
| " Op. 35. Canzonetta, tirée du Concerto | — | 60 |
| " La même, revue par J. Conus | — | 60 |
| " Op. 42 № 1. Méditation. | — | 90 |
| " " 2. Scherzo | 1 | — |
| " " 3. Mélodie | — | 50 |
| " №№ 1—3. Complet. | 2 | 20 |
| Villoing, G. Op. 8. Pastorale. | — | 80 |
| " 9. Chant-Fantaisie | 1 | — |
| Warlich, H. Réverie. | — | 50 |
| Wieniawski, H. Op. 3. Souvenir de Posen. 1-re Mazurka. | — | 50 |
| " Op. 4. Polonaise de concert | 1 | — |
| " 5. Adagio élégiaque. | — | 80 |
| " 6. Souvenir de Moscou | — | 80 |
| " 17. Légende | — | 70 |
| " 23. Gigue. | — | 75 |
| " 24. Fantaisie orientale. | — | 70 |
| " Kujawiak. 2-e Mazurka. | — | 50 |
| Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie. | — | 60 |
| " 2. Intermezzo. | 1 | — |